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COLORINGS.

White as a ground color sets off charmingly blues, purples, browns violets, greens and reds. Blue with gold, pink, buff, salmon, light blues, drabs and yellows; red with lemon, pale blues, gold and greens.

On a ground of black the colors to harmonize best in contrast are pink, lemon drab, gold, greens, light blues, salmon and purple.

Care should be taken not to place two shades side by side that are of the same depth of tone; the effect is very bad giving out a glimmer not at all pleasing—in fact the result is anything but artistic. It is not necessary that the dividing line should be visible, on the contrary, it is cunningly concealed—one tint softly melting into the other.

Olive is a retiring color.

Wall paper a light shade of gray, the harmon-

richer, wear better, and are on the whole easier to apply.

Scarlet or gold-colored flowers look best on a black door; on an oak-colored one more delicate shades have a pleasing effect—for instance apple-blossoms, weigels or azaleas. The ground of the panels may be different from the general color of the door, but of course all the panels must be of the same ground color.

Black may be advantageously combined not only with sombre colors to produce harmonies of analogy, but also with light and brilliant colors to produce harmonies of contrast, as may be seen in the works of Chinese artists.

Light blue and light red assort better with white than dark blue and dark red, because the latter present too great a contrast of tone.

Flowers often exhibit associations which on planesurfaces would appear very disagreeable, if not

POTTERY AND PORCELAIN PAINTING.

Be not deceived with the thought that a single color does not call forth talent and produce fine results, do not think that the use of one shade necessarily implies crude and primitive work! Among the most highly, and most justly esteemed works of ceramic art, there exist many magnificent examples of this form of decoration. At all times Sèvres has prided itself upon its incomparable cameo painting, and to-day it forms one of the most noticeable and valuable features of its principle collections, being practised, as it is, upon the strongest porcelain, and showing the gracious and elegant monochromic compositions of Eugene Froment, or the well-studied flowers by Bulot, executed in a single tone of blue, and instances from many other masters of this monochromic art. Meissen, that cradle of European porcelain, after having abandoned the Japanese patterns set by Dresden which marked the commencement of its manufactures, has decorated its products with subjects in cameo or a tone of carmine, laid on with a vigo



FRESCO IN THE LOGGIA OF THE LEIPZIG MUSEUM, EXECUTED BY THEODORE GROSSE.

izing accompaniments would be, dado darker shades of gray, relieved by a few narrow lines and touches of pure vermilion.

Paper, cream color. Dado, shades of Vandyke brown.

Paper, fawn color. Dado, flowers with tints of salmon and orange shaded with lake, leaves and stems of shades of grays and browns.

Paper, pale terra cotta. Dado, deep shade of terra cotta, with Egyptian designs outlined in black.

The walls should be of a warmer and stronger hue than the ceiling, and the dado should be darker than the walls.

For the decoration of an ordinary bedroom, the choice lies between tempera and oils. The first has the advantage of being more quickly done, of drying very rapidly and without a shiny surface, and of causing a less disagreeable smell. It is also considerably cheaper. On the other hand oils look

glossy; as, for instance, in the sweet pea, in which red and violet are associated.

The lowering of the tone of a color in contact with black is always perceptible, but a very remarkable fact is, the weakening of the black itself when the contiguous color is sombre and of a nature that yields a luminous complementary, such as orange, orange-yellow, greenish yellow, etc.

Take blue, put it in contrast with a greenish-blue; the first will incline to violet and the second will appear yellower. Put the same blue in contact with a violet-blue, the first will incline to green and the second will appear redder, so that the same blue will in one case appear violet, and in the other greenish.

Take red and place it in contact with orange-red, the first will appear purple, and the second yellower; but if we put the first red in contact with a purple-red, this latter will appear bluer, and the other yellower, or orange.

and at the same time softness, that has never been surpassed. So, too, did the artists who flourished at different times in Vienna and Berlin, employ a single tone in the finishing of the landscapes which adorned and ornamented the *cabarets* and *déjeuners* that Frederick the Great or Joseph II., sent as presents to the rulers of Europe; and in the sixteenth century, among the most brilliant majolica of the Italian Renaissance, there was little that equaled or compared with the plates decorated in simple blue enriched with white, by Orazio Fontano, of Urbino.

Those then, who are willing to cultivate monochrome painting will find themselves in honorable company, and in addition, which is much more important to them, they will find it easier to employ their color and handle their brush in such a manner as to produce in their work, a thoroughly artistic and pleasing appearance. But the difficulty with most learners is, that they strive to handle too many colors at once. It should never be lost sight of, and we cannot repeat it too frequently, that the first and greatest merit of a painting on porcelain is the freedom of the drawing and the freshness of the coloring. The colors generally used for painting in cameo are red brown, carmine, blue and violet.